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Prince Paul's "papa") takes a prominent place; and the grand duchess, impressed by the arguments of so handsome a negotiator, consents to conclude at once her marriage with the prince; but, desirous to avoid shedding the blood of her unfortunate favorite on so festive an occasion, she persuades her counselors to agree to his humiliation instead. Accordingly an intrigue is arranged, by which Fritz is led to meet the angry husband of a fair lady who has been in the habit of receiving visits in his absence from General Baun. Fritz innocently believes that he will find his regiment, where he, instead encounters the jealous spouse with his servants armed with bludgeons. They fall upon him and beat him nearly to death, and he, in the defence of his life, beats the "Sabre de mon père" into a cork-screw—not a ploughshare. Returning in this deplorable state, he is met by the sneers of his enemies as well as his patroness, who deprives him of all his honors, and is about to bestow them upon Baron Grog; but, finding that he has a wife and children in his own country, she decides not to deprive her father-in-law of the valuable services of so gifted a diplomatist, and permits the cabinet to return to its former condition under the control of Baron Puck. Fritz joyfully abandons his unsought honors, and, with his wife, returns to his native village and the useful occupation of school-master, while the grand duchess resolves to seek in the cares of sovereignty a substitute for the joys of love.

To speak positively of the music after a single hearing, would be an injustice both to Offenbach and to ourself. We can, however, say that the impression it left upon us was very pleasing. It is in character purely and entirely French; it is light, in a measure frivolous, but it is gay, full of humor, with dashes here and there of real sentiment, and flashes of melody of so quaint a fashion, which, though they strike the ear at once, require familiarity to dwell there permanently. It is music that must please the public, because it sparkles like the froth of champagne, and abhors the element of elaborate harmony. There are several charming chansons which will certainly become popular, the Duchess Air, "*Dites-moi*" is both passionate and beautiful, and the *ensemble* piece at the close of the first act is both brilliant and effective. But we shall speak of the music more in detail in our next. For the present, suffice it to say, that it seemed to delight every one; that it elicited frequent demands for repetition which were not complied with, and roused among the audience an unequivocal enthusiasm.

The chief rôle, the Duchess, was entrusted to Mlle Lucille Tostee, a Parisian artist of considerable ability, who sustained it very charmingly. She is a beautiful woman, full and shapely in figure, with a refined and easy bearing, piquant and expressive features, and a manner which is at once graceful and earnest, animated and indifferent.

These qualities distinguish her acting and impart to her personation an effective variety. She has a pleasing voice, and sings well—dashing, coquettish, and tender by turns; she carries the audience with her in all she does. A charm by no means to be despised is her exquisite dressing; all her costumes were rich and elegant, and in all that rare quality, perfect taste was discernible, and threw a charming influence over the whole performance. Mlle Tostee is destined to become as great a favorite here as she was in Paris.

M. Guffroy sustained the leading character of Fritz, and by his clever reading of it made it quite a feature. Stolid, awkward, stupidly familiar, but honest, and true in love, his clever acting presented an admirable foil to the imperious, capricious, but tenderly impressible Duchess, and their scenes were among the choicest and raciest bits of acting in the whole performance. He sings very pleasantly, has an agreeable voice, and exhibits a broad sense of the ludicrous. He is, in short, a most excellent artist, and completely won the public favor on Tuesday evening.

M. Duchesne as General Baun, M. Lagriffoul as Baron Puck, M. Valter as Baron Grog, M. Leduc as Prince Paul, and M. Monier as Nepomuc were respectively most excellent, indulging in broad and genuine humor that was never exaggerated nor vulgar. M. Duchesne deserves special and cordial mention for his spirited impersonation, and M. Monier made a marked feature of a very subordinate character. Mlle de Felcourt sang and acted the character of Wanda in a manner generally acceptable.

The choruses were very well sustained, the singers being sufficient in numbers and efficient in ability. The orchestra is good, and is well under control, the director, M. ———, appears to be both trustworthy and competent.

The opera has been produced on a scale of great magnificence. The costumes are rich, appropriate, and all of them imported facsimiles of those worn in Paris. We have rarely seen a stage more admirably dressed. Mr. Bateman has spared no expense in the proper mounting of this opera, and we think he will meet a just reward for his liberality, for judging by the enthusiasm of the first performance, its success was unequivocally decided, and it will, probably, and should, certainly, command a brilliant run of several months.

We can very cordially recommend our readers to have frequent interviews with the Grand Duchess of Gerolstein.

A SUBTLE CHOICE.—A wagth us eulogizes his musical attainments: "I know two tunes, the one is 'Auld Lang Syne,' and the other isn't—I always sing the latter."

## APROPOS OF THE NEW BALLET AT BANVARD'S OPERA HOUSE.

A Congress of the Muses will assemble in this city at the close of the week, which promises to become notable alike for the length of its session as well as the great moral object in view. Alarmed at the inroads made by "free lancers," the Goddesses have determined to meet such advances by a full muster of the regular army of talent, and the most graceful and elegant disciples of Terpsichore have been gathered together from different parts of Europe, with the view of making the display the more imposing. The Goddess summoned her sister Clio to a grand consultation and her history aided in the choice, so the delegates came crowned with laurel and bay, besides, the favor of those best able to judge of merit. The grand assemblage of these tutelar goddesses was held at Helicon, but the meeting adjourned to Parnassus, as all could not there attend with ease and comfort. Apollo presided and Calliope, Clio, Erato, Euterpe, Melpomene, Polyhymnia, Thalia, Urania and Terpsichore were present. Clio opened the proceedings by stating that Terpsichore had suffered grievous wrong in the new but classic fields of America, where her art (a favorite one) had been made the means of subverting public taste and doing violence to the efforts of Melpomene, Thalia and Polyhymnia, which had bred an unseemly family quarrel, to settle which she proposed to descend to Earth and gather together fit representatives of her art. Euterpe, although she said her mythological influences had rather been aided than abused, as the active feet of Terpsichore's votaries paid homage to her disciples, as most of their present glory was owing to the use of *wind* instruments (a satirical notice of the *blowing* propensities of exhausted dancers or presses—which?). Urania said the more the merrier, and all "stars" were under her especial protection. For once accord prevailed, the Muses triumphed, for Apollo decided in favor of Terpsichore's plans and deputed Mercury to aid her efforts. Mneme, Meleté and Aœde were called in and after mature deliberation the whole affair was satisfactorily arranged. Here the act drop falls on Parnassus and the new act will rise in this city at Banvard's Opera House, where an entirely new spectacular and saltatorial play will be presented, the characters to be represented by the choicest exponents of the combined arts, illustrative especially of the "mazes of the dance,"—grace, beauty, agility and taste, ably prototyped and surrounded by all the elegancies of modern days, will enact the "Devil's Auction." But why or wherefore this title has been selected is a mystery only to be solved by witnessing its incidents. *Badinage* aside, Mr. John De Pol opens the establishment on Saturday night with a new

company of dramatic and Terpsichorean artistes, in a new play, newly mounted and in a newly arranged theatre. From all that we have heard, it appears to us that the venture will prove popular and consequently successful.

### LITERARY NOTICES.

'Ticknor & Fields have just issued another volume of the Diamond Edition of Dickens, containing "Barnaby Rudge" and "Hard Times," both illustrated in a very able manner by Mr. S. Eytinge, Jr. The cheapness of this edition is wonderful, when we consider that the volume contains over five hundred pages, with many illustrations, and is elegantly and substantially bound, while the price is only one dollar and fifty cents. This is within the reach of every respectable family, and who would be without an edition of Dickens' works, when the cost is really so trifling.

The *Atlantic Monthly* for October contains among other excellent and attractive articles, one by James Parton on the subject of international copyright. It is an able and comprehensive review of the subject, which should convince the most bitter opponent of the rights of authors and publishers. In our next we shall quote and consider its leading points. The other articles are as follows:—"The Guardian Angel," X., by Oliver Wendell Holmes; "Themistocles," by William Everett; "Bon Jonson," by E. P. Whipple; "Uncharitableness," "The Rose Rollins," I., by Alice Cary; "The Flight of the Goddess," by T. B. Aldrich; "The Throne of the Golden Foot," by J. W. Palmer; "The Autobiography of a Quack," Part I.; "Writings of T. Adolphus Trollope," by H. T. Tuckerman; "A Native of Bornoo," "By-ways of Europe—from Perpignan to Montserrat," by Bayard Taylor; "Dinner Speaking," by Edward Everett Hale; "Reviews and Literary Notices."

Our *Young Folks*, for October, has a page illustration by John Teniel, to a poem à la Ingoldsby, by Charles F. Sprague. "Cast away in the cold" is continued; also "Good Old Times." The other articles are: "What," a poem, by Kate Osgood Putnam; "Tor-toise-shells," by A. V. S. Anthony; "Emily's first day with Passy Willow," by Harriet Beecher Stowe; "Robin's House," by L. G. W.; "The Sea and its Swimmers," by C. F. Foster; "Echo," by F. W. Palmer; "How we put out our Fires," by James M. Bugbee; "William Henry's Letter to his Grandmother," by Mrs. A. M. Diaz; "Beautiful Summer," song, words by Emily Huntington Miller, music by J. R. Thomas; "Morning and Evening," by Mrs. Anna M. Wells, and the usual editorial matter. It is in every respect an excellent number.

### NEW YORK HARMONIC SOCIETY.

This Society has commenced its rehearsals for the season, which promises to be one of the busiest it has known for many years. Until last year it had never been financially successful, but the Oratorio week last spring relieved it from all embarrassments, and left a profit in the treasury. We are delighted at this result, and trust that the coming season will establish it permanently and prosperously.

The election of officers for the year 1867-8 resulted as follows:

President, C. M. K. Paulison; 1st Vice President, Wm. Wild; 2d Vice President, James K. Todd; Secretary, G. W. Herbert; Financial Secretary, E. H. Jones; Treasurer, D. B. Johnston. Standing Committee, Tenor—Dr. W. B. Eager, G. W. Earle, Sam'l Ayres, Wm. Jewett; Bass—W. T. Hubbard, Isaac Seltzer, R. Keith, C. H. Strong. Concert Committee, D. B. Johnston, E. H. Jones, and W. T. Hubbard.

The Society, since its existence, has never been as financially prosperous as at present,—owing principally to the advantageous arrangements with Mr. Harrison last winter—and propose during the coming season, to give the following works:—

Thursday, February 28th, 1868, "Season."

"December 12th, 1867, "Samson."

Wednesday, "25th, 1867, "Messiah."

Thursday, January 23d, 1868, "Creation."

"February 20th, 1868, "Judas Maccabeus."

Thursday, March 19th, 1868, "Elijah."

And three Oratorios in "Anniversary Week" in May, 1868, not yet decided upon.

The Society also voted to perform Beethoven's "Ninth Symphony" in connection with the Philharmonic Society, but the time has not yet been arranged for the performance.

The election of Mr. G. W. Herbert, as Secretary, cannot fail to give general satisfaction, for he is a courteous gentleman, a prompt business man, and a faithful worker. The election of Mr. D. B. Johnston, as Treasurer and Chairman of the Concert Committee, is also a subject of congratulation, for to his foresight, judgment and untiring exertions, the present prosperous position of the Society is to be mainly attributed. He was one of the organizers of the Society fifteen years ago, and is at present the only active member of all those who swelled its ranks in its beginnings.

With such energetic and enterprising officers, sustained by the good feeling which exists among the members, the future of the Harmonic Society cannot fail to be brilliant and prosperous.

WE HAVE RECEIVED several consignments of music for review, which we shall attend to in the next following weeks in due order. There

can be no better proof of the value attached to the opinions expressed in this journal than the fact, that while the publishers of music who run cheap, so called, musical papers, for the purpose of puffing their own publications, neglect to send their works to us, the authors forward them themselves, being desirous of an impartial and considerate criticism, which they know they will get at our hands. Even those who are our active opponents pay this high compliment to our integrity, conscious that personal hostility never influences our judgment where art is concerned.

"Myrrha," Alfieri's tragedy on the ancient Greek model and story, is one of the most celebrated dramatic works in the world. By some critics it has been deemed the *chef d'œuvre* of the Italian Shakespeare, and it most assuredly possessed merits of the highest order. The parents of "Myrrha" have boasted that strangers visiting the country had neglected the charms of the shrine of Venus to pay their homage to the beauty of their daughter. Venus prepares vengeance for this insult to her, and inspires this Grecian daughter with a passion the portrayal of which, through Alfieri's scenes, becomes a task for the actress that is seldom attempted. Few *tragediennes* have presumed to present the character, and during and after Alfieri's time, for many years, the tragedy was never presented on the stage. Madame Ristori has brilliantly distinguished herself in this highly wrought play, having given to the portraiture of Myrrha's character, and of the emotions arising from her punishment by the incensed deity, a delicacy of coloring and an excellence in the delineation that alone could have established her reputation. This, at least, is the judgment of the best European critics, and as this tragedy may not be repeated, the lovers of literature should not fail to witness it on Monday night. From what has been seen of Madame Ristori, in "Pia di Tolomei" and in "Camma," there are reasonable grounds for assuming that she will give the public a dramatic treat of the highest order. The success of Madame Ristori in this role will be an earnest of the manner in which the public may expect to see it on Monday evening.

Madame Ristori will not give more than five or six of the plays of her ordinary repertoire during the present season, as she is making preparations for the production of Giacometti's new drama on the French revolution and Marie Antoinette's history, which will be of a deeply interesting character, as all know who have read the Queen's history. On Monday "Myrrha" will be repeated.

THE VAGARIES OF CRITICISM are many and curious. Our well beloved and good friends